CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to deal with the theories, which are related to problems of this study. The theories which are applied in this study are the stylistic theories, kind of figures of speech and language function.

A. Stylistic

Stylistics is part of linguistics which concentrate on variation in the use of language, often but not exclusively, with special attention to the most conscious and complex uses of language in literature.[9] In short, stylistics is concerned with the study of style in language.[10] According to Widdowson, stylistics is the study of literary discourse from a linguistic orientation.[11] Stylistics is sometimes called literary stylistic or linguistic stylistic. It is called literary because it tends to focus on literary text; meanwhile, it is called linguistics stylistic because its model is taken from language. Thus, it can be said that stylistics is mediation between two disciplines: linguistic and literature.[12]

[9] Turner G.W, *Stylistics* (England: Penguins Book, 1973)

[10] Verdonk. P, *Stylistics* (United Kingdom: Oxford University Press, 2002)

[11] Widdowson H.G, *Stylistics and the teaching of literature* (London: Longman Group Ltd, 1975)

[12] Wales, Katie, *A dictionary of Stylistics* (Singapore: Longman Singapore Publisher Ltd. 1995)

Stylistics deals with the way authors express their ideas. Furthermore, according to Wellek and Warren, linguistic theories play an important part in history of poetry, with its stress on denotation, connotation, imagery, tone, has influenced English poetry.[13] In addition, Widdowson says that stylistics, however, involves both literary criticism and linguistics.[14] Moreover, stylistic has a purpose to link the approaches by extending the linguist's literary intuitions and the critic's linguistic and making their relationship explicit. The linguist directs his attention primarily to how a piece of literature exemplifies the language system. While the literary critic searches for underlying significance, for the essential artistic vision that the poem embodies and he treats literary works as messages.[15] Thus, the relations are converted as follows:

Disciplines: Linguistics   Literary criticism

Stylistics

Subjects   (English) Language   (English) Literature
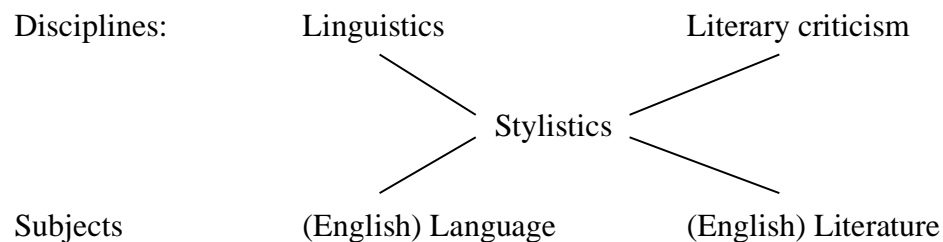
Stylistics as Mediation between Linguistics and Literary Criticism (Widdowson)

However, linguistic stylistics can refer to a kind of stylistic which focus of interest is not primarily a literary text but the refinement of a linguistic model for a further linguistic analysis. Thus, stylistics could also be used as cover term to cover

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[13] Wellek, R and Warren, A, *Theory of literature* (Great Britain: Harcourt and World Inc. 1965)
[14] Widdowson H.G, *Stylistics and the teaching of literature* (London: Longman Group Ltd, 1975)
[15] ibid

the analysis of nonliterary, in this case language in movie. Stylistics of fiction is a literary – language approach. This stylistics of fiction is an approach to analyze figure of speech used by Mary Oliver in her poems. Stylistics or literary-linguistics must be seen to be a way of reading (not a method), whose shaping orientation is a systematic and analytic attention to the language of the text.[16] It is more relevant to emphasize that stylistics is a reading of literature that attends to the language in the process of pursuing interpretative ends and assumptions well beyond the methods of conventional stylistics. Both of literature and linguistics cannot be apart because the tool is linguistic (the language).

According to George Yule:

> Stylistics is well-known for manipulating the element of language such as the choice of word or diction. Thus, diction is the style of writing or speaking depending on the choice of words, in this case, good writing as the art of putting "proper words in proper place". In addition, diction is also the choice of words that the best way allow writers or speakers to communicate their idea to the readers or listeners. Therefore, the choice of words plays an important role in conveying the messages or news to the readers. Words are not wrong or right in themselves, thus, the writer or the designer should choose the appropriate words and put them in the proper sentence, then, the sentence would have strong implication and significant effect on the readers. Thus, to understand the meaning of diction, the readers must have an ability to master the vocabulary of certain language and know the meaning of diction based on the situation or context. Specifically, poets are very interested in using diction in such a way that their intended meanings are evoked the readers' mind to investigate the basic meaning.[17]

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[16] Toolan, J. Michael, *The stylistics of fiction* (London and New York: Routledge)

[17] Yule, George, *The study of language* (Cambridge: Cambridge University Press, 1985) 115

Diction according to Mc Crimmon (1983) is the choice of words.[18] As we know that we want to speak about something in a sentence, we will concern ourselves with findings of words that best convey our thought. Therefore, our choices of words must take into account the context in which the selected words are to appear. Good diction is the choice of words that best allows you to communicate your meaning to your readers. The choice is always made with reference to a particular sentence. For this reason, no dictionary will give you the right word. And as Mc Crimmon says, all a dictionary can do is to tell you what meanings a word generally has. It is up to you to decide which, if any, of these meanings meets your needs.[19]

B. Poetry

Poetry (from the Greek poiesis with abroad meaning of a "making", seen also in such terms as "hemopoiesis" more narrowly, the making of poetry) is a form of literary art which uses aesthetic and rhythmic qualities of language such as phonaesthetics, sound symbolism, and metre to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.[20]

> Poetry has a long history, dating back to the Sumerian Epic of Gilgamesh. Early poems evolved from folk songs such as the Chinese Shijing, or from a need to retell oral epics, as with the Sanskrit Vedas, Zoroastrian Gathas, and the Homeric epics, the Iliad and the Odyssey. Ancient attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more

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[18] Mc Crimmon, J., *Writing with a purpose* (USA: Houghton Mifflin Company, 1983)
[19] Ibid
[20] Mary Oliver, *A Poetry Handbook* (USA, Beacon Press Harcourt Inc 1994), 4

objectively-informative, prosaic forms of writing. From the mid-20th century, poetry has sometimes been more generally regarded as a fundamental creative act employing language.[21]

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations.[22] Similarly, metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm. Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi:

> may think of it as written in lines based on rhyme and regular meter; there are, however, traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic tradition, playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm. In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.[23]

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[21] https://en.wikipedia.org/wiki/Poetry

[22] Mary Oliver, *A Poetry Handbook* (USA, Beacon Press Harcourt Inc 1994) page 2

[23] https://en.wikipedia.org/wiki/Poetry

C. Figure of Speech/ Figurative Language

Figure of speech is a persuasive language. It is another way of adding extra dimension to language, which can attract the reader's attention.[24] Talking about figure of speech, it means that the definition will be concerned with the use of language devices, which are intended to stimulate the readers' imagination. It is very important to make the description on certain thing more vivid.

In line with the above statement, Abrican states that:

> "Figurative language is used to describe many devices of language, that allow to speak non-literary, to say the thing and mean another. since poetry is an intense of heightened use of language that explores the word of feeling it uses more varied figurative language then does ordinary language."[25]

According to Nothrop Frye, he says:

> Figurative language/ Figure of Speech is language that communicates a meaning other than that conveyed by the literal since of the words. Although we speak of rose in girl's cheeks, we do not mean that she literary has plants growing out of the side of her face, similarly, other forms of figurative language require the reader or listener to maintain a double understanding balancing that we have said against that we have not said.[26]

Figurative language is used consciously for a deliberate effect to be more senses. They provide the writer multiple opportunities to be original, and invite the readers to extend his horizon through new combinations of words and ideas. They are

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[24] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 65

[25] Richard Abrican, *Human Experience* (New York: St. Martin Press, 1982), 1176.

[26] Nothrop Frye, *The Practical Imagination* (New York: Horper and Row, 1978), 527.

particularly congenial to the poet: and an elaborate accumulation and manipulation of figures is more appropriate to poetry than to prose.[27]

A highly figurative prose style is at the best ornate, mannered, "poetic"; at worst it becomes intolerable "fancy writing". For good figures provide not only a means, but also sometimes the most natural, economical, and only feasible means of conveying an idea.[28]

The figurative language often provides a more effective means of saying what we mean that does direct statement. There are some reasons for that effectiveness:

1. Figurative language affords us imagination pleasure. Imagination might be described one sense as that faculty or ability of the mind that proceeds by sudden leaps from one point to another, that goes up a stair by leaping in one jump from the bottom to the top rather than by climbing up one step at a time. Figurative languages are therefore satisfying in themselves, providing us with a source of pleasure in the exercise of the imagination.

2. Figures of speech are a way of bringing an additional imagery into serve, of making the abstract concrete, of making poetry more sensuous. Figure of speech is a way of multiplying the sense appeal of poetry.

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[27] Ibid
[28] John E. Jordan, *Using Rhetoric* (New York: Harper & Row Publisher, 1956) 201.

3. Figures of speech are a way of adding emotional intensity to otherwise merely informative statement and of conveying attitudes along with in information.

4. Figures of speech are an effective means of concentration, a way of saying much in brief compass. Like words, they may be multidimensional.[29]

Broadly defined, a figure of speech is any way of saying something other than the ordinary way. For our purpose, however, figure of speech is more narrowly definable as a way of saying one thing and meaning another. Figurative language using figures of speech is language that cannot be taken literally (or should not be taken literally only).[30]

Obviously, if we read poetry or song well, we must be able to interpret figurative language. Every use of figurative language involves a risk of misinterpretation, though the risk is well worth taking. For the person who can translate the figure, the dividends are immense. Fortunately, all people have imagination to some degrees, and imagination can be cultivated. By practicing, one's ability to interpret figures of speech can be increased. There are twelve types of figures of speech based on Perrine's theories; they are personification, apostrophe,

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[29] Mary Oliver, *A Poetry Handbook* (USA, Beacon Press Harcourt Inc 1994), 16
[30] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 66

simile, metaphor, synecdoche, metonymy, symbol, paradox, allegory, overstatement (hyperbole), understatement, and verbal irony.[31]

Furthermore, language that will be analyzed in this thesis is concerned with the prominent figure of speech, namely: metaphor, irony, simile, and personification, which are all discussed in the following subchapter.

a. Metaphor

The shorter Oxford Dictionary defines metaphor "the figurative of speech in which a name or descriptive term is transferred to some object to which it is not properly applicable".[32] By "properly" here the writer means "literally". A metaphor, according to Webster's New Collegiate Dictionary, is "a word or phrase literally denoting one kind of object or idea used in place of another by way of suggesting a likeness or analogy between them."[33]

Originally, metaphor is based on a Greek word meaning "transfer". The Greek etymology is Meta, implying "across", and "pherein" meaning "to bear, or to carry."[34] A metaphor is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses "is a" to join the first subjects, for example: "Dean Bobb is a cool person, right Jerynx." A metaphor is commonly

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[31] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 66
[32] Patrick Murray, *Literary criticism, A Glossary of Major Terms* (The Print House Pte Ltd, 1978),83.
[33] Ibid
[34] http://id.wikipedia.org

confused with a simile which compares two subjects using "like" or "as". In the simple case, a metaphor takes the form: "The [first subject] is a [second subject]." More generally, a metaphor casts a first subject as being or equal to a second subject in some way. Thus, the first subject can be economically described because implicit and explicit attributes from the second subject are used to enhance the description of the first. This device is known for usage in literature, especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context. All metaphors imply the recognition on the part of their user of some point of identity or comparison between normally unconnected objects.[35]

Clark says that the word "metaphor" in the broadest sense is a transfer of meaning.[36] This happens in several ways, most of the time through the setting up of comparison between two things not usually compared.

Furthermore, according to Frye:

A metaphor is implied comparison between objects that are important respects dissimilar. It is suggesting a likeness between two essentially unlike objects or between a physical object and abstraction.[37]

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[35] Patrick Murray, *Literary criticism, A Glossary of Major Terms* (The Print House Pte Ltd, 1978),83
[36] Admant Bullick Clark, *A Handbook for the Study of Literature Science Research* (Toronto Associates Inc., 1972), 137
[37] Nothrop Frye, *The Practical Imagination* (New York: Horper and Row, 1978),341

Metaphor is an implied or suggested comparison without using the comparative words, such as "like", or "as". This agreed by Pooley that: "metaphor is very much like simile and it also compares two things or unsimiliar." Besides, a metaphor speaks of something as though it were something else.

There are three kinds of metaphor:

a. The descriptive metaphor show of something concrete by referring to something else concrete. For example: "Life is a hungry animal", hungry animal has become a metaphor for life. "My love is a fish, swimming in all direction." The fish has become a metaphor of the poet's love.

b. The abstract metaphor, explains an abstract principle by comparing it to something more concrete. For example: "My cup runneth over." The writer of this biblical Psalm speaks of the life those terms of a cup that is full and continues to be filled.

c. The embedded metaphor uses a verb or noun in a non-literal fashion. For example: "The darkness threw itself upon the land with a sign of relief." The metaphor "The darkness threw itself upon the land is embedded, because it merely suggest that the night is like a lover overwhelmed after a long absence or a man exhausted after a hard day at work.[38]

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[38] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 66

Based on the definitions of metaphor above, metaphor can be said to be an implied comparison between two different things without applying comparison words such as "like", "than", and "as". Metaphor directly suggests comparison of two things by creating an equation. A metaphor states that something is something else.

b. Apostrophe

Apostrophe is a way of giving life and immediacy to one's language but since neither requires great imaginative power on the part of the poet-apostrophe especially does not-they may degenerate into mere mannerism.[39] In other words, apostrophe means that addressing someone's absence or something non human as if it were alive and present, and could reply to what is being said. For example: in James Joyce's poem, the speaker said,"My love, my love, my love, why have you left me alone?" In that poem, the speaker is apostrophizing his departed sweetheart.

c. Simile

Holman states that: "simile is a comparison in which a similarity between two objects is directly expressed." Most similes are introduced by "as" or "like" even by such word as "compare" or "resemble".[40]

A simile is generally a comparison of two things essentially unlike on the basis of resemblance in one aspect. However, still in relation with this definition of simile.

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[39] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 68

[40] Holman, C.H., & Harmon, W., *A Handbook to Literature* (New York: Macmillan, 1986),83

Rozakis interprets that:

"Simile is a comparison two things, indicated by some connectives usually "like", "as", "than", or verb "seem". It is used to appeal readers' sense. It is also capable of emphasizing the meaning of the poems."[41]

Metaphor and simile are both used as a means of comparing things that are essentially unlike. The simile, expressing comparisons overtly with "like" or "as", is most obvious of the figures of similarity. In similes, as in all kinds of comparisons, the writer needs to be concerned that the comparison is apt, fresh, and meaningful to the reader.

The only distinction between metaphor and simile is that in simile the comparison is expressed using of some words or phrase, such as: like, as, than, similar to, resembles, or seems. In metaphor the comparison is implied that is, the figurative term is substituted for or identified with the literal term.

d. Personification

Personification consists of giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term, the comparison is always a human being. Personifications differ in the degree to which they ask to reader to visualize the literal

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[41] Ibid, 89

term in human form. For example, "The starled little waves", a personification is barely suggested; we would make a mistake if we tried to visualize the waves in human form or even, really, to think of them as having human emotions.[42]

Pickering states that: "personification constitutes a form of implied comparison and allows the poet to describe with energy and vitality which might otherwise have remained in animate."[43]

Laurence Perrine states that:

Personification occurs when human characteristics are bestowed or inanimate object abstract qualities an animal. When personification is used, the speaker helps the reader to identify with non-human elements by giving them human emotion or characteristics.[44]

Based on the explanation or definitions above, it can be said that personification is the process of assigning human characteristics to non-human objects, abstractions, or ideas. Attributing personal form to such non-human objects and ideas is a standard rhetorical device in poetry. Personification can be used to make an object or idea in the poem more vivid by comparing it to the attribute of human being.

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[42] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 67
[43] Ibid
[44] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 67

e. Synecdoche

Synecdoche is the use of the part for the whole. It means that the use of synecdoche can simplify what is being talked about by stating significant detail only.[45]

For example: *Brazil* won the soccer match.

The sentence above is synecdoche, because the speaker uses Brazil as a part of soccer team. Thus, sentence means that the Brazil soccer team won in a soccer match not the country itself.

f. Metonymy

Metonymy is the use of something that is closely related to the thing that actually means. It means that the name of a thing is substituted for that of another closely associated with it.[46]

For example: *The white house* supports the bill

White house in that sentence is associated or closely related to 'The President'

g. Symbol

Symbol may be defined as something that means more than what it is. The words of symbol mean merely what they are and something else that are represented

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[45] Ibid, Page 65
[46] Ibid, Page 66

by the words. It means that a symbol uses a word or phrase, which is familiar in society and has one meaning.

For example: the police gave him a red octagon.

The meaning of 'red octagon' is a symbol of stop.

h. Antithesis

Antithesis is any apparent contradiction that is nevertheless somehow true. It always puts the opposite of what is previously said.[47]

For example: It is always *sunny* after *rainy* day.

That sentence is contradiction, because sometimes it is true that after rainy day, there will be sunny, but it cannot always be sunny after rainy day.

i. Allegory

Allegory is a narrative or description that has a second meaning beneath the surface one. It is usually difficult to interpret because the readers have to direct a message beyond other message.[48]

For example: I see a *star* above your head.

In that sentence, the speaker means that the hearer is going to get a fortune or luck or a promotion in his/her future.

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[47] Ibid, Page 66
[48] Ibid, Page 66

j. Overstatement (Hyperbole)

Overstatement is simply exaggeration but exaggeration in the service of truth. Perrine states that hyperbole is merely adding emphasis to what someone really means. It means that saying thing in a bigger way than its ordinary one.[49]

For example: I'm so hungry that I could eat a *horse*.

The sentence above contains exaggeration, because the speaker did not really mean to what he/she has said.

k. Repetition

Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer. There are several types of repetitions commonly used in both poetry and poetry. As a rhetorical device, it could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text. Repetition is not distinguished solely as a figure of speech but more as a rhetorical device. .[50]

For example: I'm nobody! Who are you?

Are you nobody too?

Then there's a pair of us-don't tell!

They'd banish us you know.

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[49] Ibid, Page 66

[50] Ibid

These lines have been taken from "I'm nobody! Who are You?" by Emily Dickinson. Observe how she has used "nobody" to emphasize her point in her poem to create an association with the person she is talking about.[51]

l. Irony

To discuss about irony, we should be in reference to Barbe's statement that: "Irony in general of course not only language phenomenon, but also has its role in other media like photography, or in art. An ironic meaning has been described as the opposition, negation, or contradiction of the sentence meaning. Irony is for more than mere opposition of a surface to an underlying meaning, even though it includes this interpretation."[52]

Irony is also defined as a figurative language that explains the contrary meaning, and its intention is to ridicule someone or something. However, this intention is achieved by saying:

a. The contrary meaning rather than the real meaning.

b. The difference between the problem discussed and the reality occur.

c. The difference between hope and reality.

Types of irony:

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[51] Ibid, Page 67
[52] Katherine Barbe, *Irony in Contest* (Boston: John Benjamin B.V. Barnet, 1995), 32

Irony can be divided into three types, they are verbal irony, dramatic irony, and irony of situation.[53]

a. Verbal irony

It is saying the opposite of what one means. It is divided into to kinds, they are:

1. Satire

Satire is the application of humors, parody or irony to ridicule a problem. In fact, this is worthier than contempt. Satire contains moral and political criticism as declared by Perrine that:

"satire is more formal term, usually it is ridiculous (either bitter of gentle) of human folly or vices with the purpose of bringing about reform or at least keeping other people from falling into similar folly or vice."[54]

Linguistically the word satire is originated from the word "satire" which means a tray that is full of various fruits. Satire is then an expression to ridicule or reject something. However, this from not always ironic. Further, satire also refers to

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[53] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 67

[54] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992),104

critics especially of human's weakness. Satire is indented chiefly to encourage people to improve ethically or aesthetically toward a messy situation.[55]

In other words, satire can also be said to be an argument responding indirectly, sometimes strangely and even in a funny way that causes laughter's. most of recognized satire as an attack, we hope satire to ridicule other people's foolishness, habits, practical, societies, and cultural institutions. Thus, if we are attentive enough to consider and comprehend satire, we will be able to see that there are certain values implied in it. This value in satire exists only an obstacle, which cannot be explained clearly toward some practical, customs, or even convered pretence in society.[56]

2. Sarcasm

The word "sarcasm" comes from a Greek word "sarkasmos". According to Keraff: "The word Sarkasmos itself is derived from the verb "sarkasein" that means tearing up meat like a dog, biting lip because of anger, or speaking it bitterness".[57]

If it is compared to irony or cynicism, sarcasm is rude. Sarcasm is in fact a form that contains bitterness or severe mockery. "sarcasm can be ironic and sometime not. Thus, it is obvious that this figurative language is simple, bitter, and cutting speech, intended to hurt feelings".[58]

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[55] Ibid
[56] Ibid
[57] Ibid, 104
[58] Ibid

For instance, if one of the members of a class lifts up his hand on the discussion of his poem and says, "I don't understand", and the instructor reply with a tone of heavy disguise in his voice, well, I wouldn't expect you to", he is being sarcastic but not ironical, he means exactly what he says.

Though verbal irony always implies the opposite of what is said. It has many gradations, and only their simplest form does it mean only the opposite of what is said, at once, though in different ways and with different degrees of emphasis.

b. Dramatic Irony

The discrepancy is not between what the speaker says and what the speaker means, but between what the speaker says and what the poem means.

The term Dramatic irony, which stems from Greek tragedy, often connotes something more specific. It describes a speech or an action in a story that has much greater significance to the audience possesses knowledge the character does not have.[59]

The speaker's words may be perfectly straight forward, but the author, by putting these words in a particular speaker's mouth, may be indicating to the reader ideas or attitudes quite opposed to those the speaker is voicing. This form of irony is more complex than verbal irony and demands a more complex response from the reader. It may be used not only to convey attitudes but also to illuminate character,

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[59] Ibid, 106

for the author who use it is indirectly commenting not only upon the value of the ideas uttered, but also upon the nature of the person who utters them.[60]

c. Irony of situation

It occurs when discrepancy exists between the actual circumstances and those that would seem appropriate or between what one anticipates and what actually comes to pass. [61]

For the example, if the man and his second wife, on the first night of their honeymoon, are accidentally seated at the theater next to the man's first wife, we should call the situation ironic. Another example is Coleridge's Ancient Mariner finds himself in the middle of the ocean with "water, water, everywhere, but not a drop to drink", we call the situation Ironic. In each case the circumstances are not what would seem appropriate or what we would expect.[62]

Dramatic Irony and Irony of Situation are powerful devices for poetry; they enable a poem to suggest meaning without stating them to communicate a great deal more than is said.

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[60] Ibid
[61] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 67
[62] Ibid

m.   Anthropomorphism

Anthropomorphism is attribution of human form or other characteristics to anything other than a human being. Examples include depicting deities with human form and describing human emotions or motives to forces of nature, such as hurricanes or earthquakes. Anthropomorphism has ancient roots as a literary device in storytelling, and also in art. Most cultures have traditional fables with anthropomorphised animals, which can stand or talk as if human, as characters.[63]

D. Language Function and Meaning in Figures of Speech

It has been considered that in some ways the audience or the hearer will interpret the meanings of utterances in terms of what the speaker intends to convey. In this view, the speaker intends the hearer to interpret the function of what he says. Function is other name of speech acts. A speech act in linguistics and the philosophy of language is an utterance that has performative function in language and communication. The contemporary use of the term goes back to J. L. Austin's development of performative utterances and his theory of locutionary, illocutionary, and perlocutionary acts. Speech acts are commonly taken to include such acts as promising, ordering, greeting, warning, inviting and congratulating. [64]

According to Austin's theory (1962), what we say has three kinds of meaning:

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[63] Laurence Perrine, Sound and Sense: *An Introduction to Poetry* (Harcourt Brace Jovanovich Inc., 1992), 67

[64] Austin, J. L. (1962). *How to do things with words*. Oxford: Oxford University Press.

1. Propositional meaning - the literal meaning of what is said

    It's hot in here.

2. Illocutionary meaning - the social function of what is said

    '*It's hot in here'* could be:

    - an indirect request for someone to open the window

    - an indirect refusal to close the window because someone

       is cold

    - a complaint implying that someone should know better

       than to keep the windows closed (expressed

       emphatically)

3. Elocutionary meaning - the effect of what is said

    '*It's hot in here'* could result in someone opening the

    windows.[65]

Speech acts can be analyzed on three levels:

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[65] Ibid

1. A locutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance;

2. an illocutionary act: the pragmatic 'illocutionary force' of the utterance, thus its intended significance as a socially valid verbal action (see below);

3. and in certain cases a further perlocutionary act: its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not. [66]

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[66] Ibid